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ARTS

entertainment

Inside:

Absence of Malice

Short Story

Fanzines

Conviction Brings New Age of HAIR

By BARBARA ALLEN

An enormous undertaking has been tackled by a group of dedicated young artists at UCSB to produce *Hair*. The late 60s Broadway musical is to be performed Jan. 9, 10, 15, 16, and 17 in a unique student-built theater on the lower floor of the UCen II Pavilion.

It has been over ten years since the original production ran, yet director Chuck Rounds and producer Dante DiLoreto seem to believe it is time to bring the "age of Aquarius" script out of the closet to bring all the energy and spirit of Jerome Ragni, James Rado and Galt MacDermot's work back to life.

As director Rounds notes, *Hair* touches upon "the dawning of group consciousness;" it praises the freedom to individuate and, at the same time, the ability to belong and work within a group atmosphere.

The ideas embedded in the *Hair* script are a refreshing change from the prevalent 1980s conservative swing-back. It has been a long time since we have heard the cries to free oneself of self-centered, materialistic goals, get back to a natural state of living, and make the world safe for diversity.

Unfortunately, neither the Main Theatre nor the Studio Theatre were available. Because of limited space, the *Hair* crew had to manufacture a stage of their own. The downstairs UCen area was transformed into a theatre, and as DiLoreto mentioned, the group "had to overcome thousands of problems." It is amazing that the structural limitations did not undermine the group's optimism that "the show must go on."

The total 130 hours of rehearsals of *Hair* is equal to the usual amount of time for a UCSB theatrical production.

All the same, the crew worked long days and nights in order to compress all 130 hours into a two week period.

Hair's short nude scene that produced an uproar in the 60s should be "no big deal," claims DiLoreto. Rounds took the directorial approach that nudity would be voluntary — anyone who wanted to participate was encouraged to take the risk and those who did not want to, were not pressured. Still, theatrical practices have come quite a way since the 60s, so few puritanical squeals are expected from the audience at the sight of a bare leg or buttock.

Initially, the idea of producing *Hair* received quite a bit of skepticism from faculty members. Many were leary that this monstrous musical could not be pulled off in such a short time. But that did not stop the group from

(Please turn to p.6, col.6)

the movies



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ABSENCE OF MALICE: NEWMAN, NEWSROOM

By JANE MUSSER
Absence of Malice, starring Sally Field and Paul Newman and directed by Sydney Pollack, fits into a limited but growing category of films: movies that can only be believed by people not involved in the profession simplistically depicted on screen. Other films of this type include *Rollover*, which undoubtedly left Wall Street executives, so inaccurately portrayed by Kris Kristofferson, slightly bewildered and *Raiders of the Lost Ark*, a very exciting

his inability to finger anyone, uses Carter's naive news sense to set Gallagher up in a front page story as a key suspect in the union figure's disappearance. Gallagher is burned, it seems, until he does some burning of his own, carefully plotting a situation that forces the blind ambitions of the district attorney, the task force head, and Carter to destroy each other. Along the way of Gallagher's revenge, the newspaper profession, represented by Carter, is

story once she was involved. At the same time that I criticize the treatment of journalists in this film, I am not claiming that all newspaper reporters are ethical, just that most of them are more intelligent than Carter. Despite its flaws — flaws that are easy to spot by journalists and probably not at all significant to most people — *Malice* is not a bad film. Newman is outstanding as a man who has been wronged and does something about it.



ons in the district attorney's office, provides a much needed light touch to the movie.

Field is the biggest disappointment of *Malice*. Unlike her highly acclaimed, electric portrayal of a courageous woman in *Norma Rae* and her sensitive acting in the T.V. drama *Sybil*, she seems unsure of herself here and, consequently, her acting is strained. It is as though Field either didn't quite grasp her role or (probably more likely) she overgrasped it, bringing too much energy to a rather shallow character.

A less forced portrayal by Field would have made *Absence of Malice* a better movie on a purely entertainment level; a more accurate portrayal of the newspaper business would have made *Absence of Malice* a more truthful, but probably less entertaining, film. And given the choice between entertainment and truth, a product of Hollywood could hardly be expected to aim for accuracy.



but very far-from-the-truth look at archeology.

Malice is about the newspaper profession, or more specifically, the lack of professionalism in the newspaper profession. Field portrays Megan Carter, an aggressive reporter out to break news at any cost, and Newman portrays Michael Gallagher, the seemingly unfortunate victim of Carter's industry.

Gallagher is the son of a deceased gangster who, by virtue of this relationship, is suspected by the district attorney's task force of being involved in the disappearance of a local union leader. The task force has hit an embarrassing dead end in their investigation of the disappearance and in an attempt to save face, is grasping at straws. The head of the investigation, frustrated by

characterized as being not very bright and not very feeling. An emotionally unstable friend of Gallagher's attempts to clear him by telling Carter that the night of the union leader's disappearance, Gallagher was looking after her in another city, following an abortion. Carter includes the abortion in the lead of her front page story. She doesn't feel much remorse until after the story appears and the friend commits suicide. It's kind of like pushing someone off a cliff and not feeling bad until they hit the ground and die.

Carter also gets emotionally involved with Gallagher. Not that he isn't a nice guy and not that he isn't gorgeous, but any self-respecting reporter either would not become involved or, if she couldn't resist, would ask to be taken off the

Gallagher is intelligent and unforgiving, a lethal combination. But at the same time, he is sensitive and caring. Melinda Dillon, who portrays Gallagher's disturbed friend, does an exceptional job. As she admits her abortion to Carter, one can see and feel the anguished hysteria within her, the conflict between clearing her best friend of a crime he didn't commit and possibly having her darkest, most private secret presented to the world, and more importantly, to the members of her very Catholic family and community.

The head of the D.A.'s task force is a nervous, rubber band-twisting, power hungry man, played well by Bob Balaban; and Wilford Brimley, sent in by the federal government to investigate the strange going-

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TWO SANTA BARBARA HIT THE

By JIM REEVES

It seems that specialized publications exist for every art form. Rock music is no exception. Beginning with cheap fan rags in the early sixties, rock journalism has become as sophisticated as other art criticism. But as they grew, the majority of rock publications lost a certain degree of spontaneity, echoing the general homogeneity of seventies' rock music.

The punk-new wave explosion of late last decade, however, not only hit the mainstream rock artist but also the rock publications that printed endless articles on bands like Kiss, Aerosmith and other performers until every angle was exhausted. Yet, a great number of punk-new wave bands have never attained large enough followings to warrant mass coverage.

The solution to this situation is not new: fanzines (a colloquialism, formed from fan and magazine) arose around such "cults" as fans of Edgar Allen Poe and comic books. The punk-new wave explosion led to such publications as *Radio Free Hollywood* and *Slash* magazine in Los Angeles, along with countless other publications that all centered on their own genre of new music, depending on taste and location.

Today, fanzines on punk-new wave are numerous and Santa Barbara, despite its limited local scene, has witnessed the birth of two such publications: *We Got Power!* which centers on hard-core L.A. punk, and *Non-Society*, which concentrates on South Coast new wave. Both publications have rough edges, but their outspokenness and enthusiasm mirrors the energy and attitude of the local music scenes they cover.

Published by UCSB student Alan Gilbert, *We Got Power!* came about when Gilbert started taking pictures at shows. "It's fun. I had nothing better to do," Gilbert said. Judging from the first issue, released in October, *We Got Power!* covers the hard-core punk scene in a unique manner. Consisting of interviews, capsulated concert and record reviews, and a variety of space-fillers ranging from juvenile cartoons to excerpts from mainstream publications, *We Got Power!* will never appeal to mass audiences, but is interesting for anyone involved in the L.A. punk scene.

"These are the only bands we ever see," Gilbert said when asked why the fanzine covers bands like Black Flag, and Circle One. "We only go to hard-core shows." For example, Circle One is featured in a large article/interview in the issue. As Gilbert explains, "Circle One is my personal favorite band. Also the guy's (a member of Circle One) father published it (the fanzine)."

We Got Power! writer Lou E. explained, "Eighty percent of the people who buy this magazine were at all these shows. When people read the magazine, they remember the shows."

One of the major themes of the fanzine is the media's treatment of the L.A. punk scene. A column titled "Media Blitz" has a series of excerpts from letters and reviews in publications such as the *Los Angeles Times*, the *L.A. Weekly* and *People Magazine* of the movie *The Decline of Western Civilization* which described the local bands and fans as resembling "the Hitler Youth Movement with guitars."

"They don't know what they're talking about. *The People* thing on the *Decline* was just so lame and so wrong. It's not a Hitler Youth Movement, it's just some kids having fun," Gilbert replied. "The cops blow it out of proportion and everyone says 'oh, we got to stop them, they're the big criminals.' Then the media believes them, and then everyone believes them, and people get the wrong idea."

We Got Power's solution to media bias is to avoid




WE GOT POWER! mag

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Alan Gilbert on his fanzine

judgements: "People don't like to read that their favorite band sucked...we're just trying to say what happened," Gilbert said.

One editorial stresses that it's up to the fans themselves to make the paper successful and according to Gilbert, the response has been overwhelmingly favorable.

For Gilbert and Lou E., adjusting to Santa Barbara after living in the Los Angeles area is difficult. "Punk is fast, the city is fast with everybody rushing around," Gilbert said. "Santa Barbara is boring."

The fanzine doesn't cover the Santa Barbara scene in the first issue but will feature an article on the Tan and a review of last fall's concert at the Goleta Valley Community Center. Lou E. also noted that Ray Orange, featured in the Clash's movie *Rude Boy* and proclaimed "surfer-nigger-limey" by the L.A. punks, wants to come to Isla Vista and stay in Gilbert and E.'s off-campus

By ROB PALMER

So what did you do over Christmas vacation? If you missed seeing *Ghost Story*, then thank Santa. I must not have been a very good boy this year, as I was forced to sit through one of the top turkeys of this holiday season's film fare.

Based on the best-seller by Peter Straub, *Ghost Story* is about the haunting of four of the leading senior citizens of a small New

England community by the ghost of a young woman whom these septuagenarians accidentally did in during their impulsive youth.

Unfortunately, Straub's novel is a great deal more complex than this and has more than successfully defied coherent screen adaptation. All the implausibilities and unanswered questions of the novel are magnified in the film: Why does this ghost

take more than fifty years to exact her revenge? Why does she bother with the twin sons of one of our aging heroes? Who the hell are Gregory and Fenny Bate, two psychos who are ridiculously peripheral to the main story? How could Fred Astaire have a fifty-year-old car dredged out of a frozen lake in less than fifteen minutes, and why exactly did this exorcise the ghost? There are enough loose ends in this film to

Ghost Story



RA MUSIC FANZINES E STREETS



Records.

A long-time admirer of fanzines, Bobi Alexander, founder and managing editor of *Non-Society*, sees the fanzine as a catalyst for the local music scene. "On a vacation, I picked up my first few fanzines in San Francisco and I saw that the scene there was together; the kids seemed to be doing things with each other," Alexander said. "When I came back to Santa Barbara, it was really boring because there were little groups who called themselves punks, but they didn't really know each other and never did anything together. I thought if I made a fanzine, everybody could get together. And it has."

Non-Society covers every form of new music in the area, ranging from hard-core punk to more mainstream bands like the Tan and the Tearaways. With three issues released and a fourth on sale soon, the magazine has become what Alexander wanted: a focal point for the local scene.

By the third issue, *Non-Society* had not only grown, but also consisted of almost exclusively local coverage, including two in-depth interviews with the Tan and Urban Assault.

Alexander, age 20 and a City College student, explained that the local scene seems to be growing with more shows. She also plans to extend her coverage to the Ventura area. Another factor in the improvement of *Non-Society* is the increasing number of knowledgeable contributors.

Alexander does not even break even on the fanzine because her printing costs alone are more than the 75 cents she grosses from each issue.

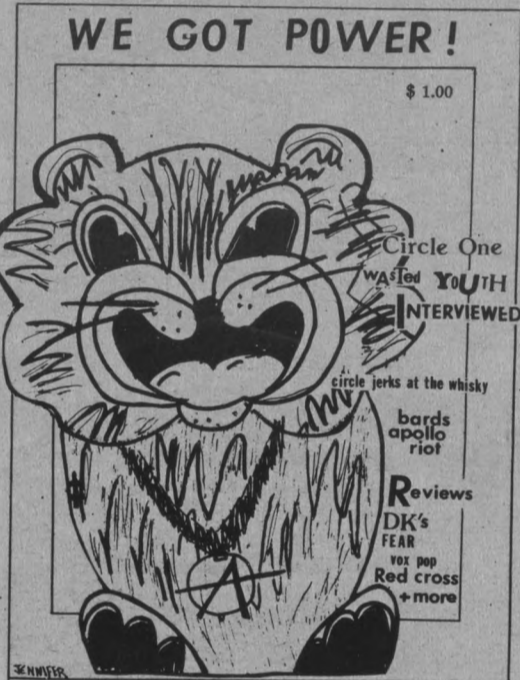
Another problem is getting the various writers to turn in their articles on time, a problem which is compounded since all contributors are volunteers. Despite these obstacles, Alexander has published issues at bi-monthly intervals.

As with Gilbert, Alexander finds differences between the Santa Barbara and Los Angeles scenes. "It's different. Los Angeles is where it's all happening. People from up here go to shows down there as often as possible." Then why doesn't she live in Los Angeles? "Well, we thought about it, but it would be hard to find a place to live — and a job. And if I took my fanzine down there, I'd have real stiff competition from fanzines who get all the top bands for interviews. Here, it's beginning to grow and I like it."

Still another problem with the local scene is the strict age restrictions at many local clubs. Alexander thinks this has a negative effect on Santa Barbara's punks: "It doesn't seem fair if a good show comes to town and we can't get in. When Fear (the hard-core punk band that played a downtown club last year) came here, we had to stand outside while there was plenty of room inside the club. When Agression came up from Ventura and played with Urban Assault and Attack, all these kids came up from Ventura and thought they could get in. These were bands that are really young. People kept trying to sneak in and they finally called the cops and stopped the show. It's just bad."

To help with finances, Alexander will begin taking ads next issue from Rockpile Records and a local band. *Non-Society* can be purchased at selected record stores in Santa Barbara.

By journalistic standards, both *We Got Power* and *Non-Society* are crude and amateurish, but fanzines have no real guides to follow; in order to get their views across, they do what they want, with only enthusiasm as direction. *We Got Power* and *Non-Society* are interesting reflections of the music and bands they cover and offer local punks and new wavers alternative news and views.



fanzine WE GOT POWER

dorm. Underneath the excitement of the fanzine's journalism is the reality of the \$600 costs of the first issue. "The main thing that's holding us back right now is money," Gilbert explained. "Black Flag, Circle One and some other bands are going to play a benefit sometime to help us out."

There are a few ads in *We Got Power*, but it's hard to figure out which are ads and which are jokes. One for the Wilshire Hearing and Speech Center asks "Going Deaf From Punk Shows?" It's a real ad. "Jordan's (a *We Got Power* writer) mother bought that one," Gilbert said, "and paid more than the going rate."

They broke even for the first issue and promise a new one on sale soon with extended coverage, growing from 16 to 32 pages. *We Got Power* has a cover price of \$1 and can be bought locally at Morninglory Music and Rockpile

ory: Booo!



knit a cardigan. But on the other hand, Straub's novel, which bears more than a passing resemblance to the work of his friend Stephen King, occasionally demonstrates a great horrific imagination, and precious little of this was transferred to the film. Instead, all we get are innumerable closeups of gross, decomposing bodies every time someone turns around; it happens so often and with such regularity

that one begins to think that these yucky things may be residents of the town (oh yes, the decomposing body family lives over on Mill Street).

Finally, it must be admitted that having Fred Astaire, Douglas Fairbanks, Jr., John Houseman and the late Melvyn Douglas together was an inspired bit of casting, but it's also not hard to say that each will be remembered for other

roles and performances long after *Ghost Story* is forgotten. (John Houseman) will probably be remembered more for his Puritan Oil commercials.

It's a sad and ironic footnote that in his last two films, Melvyn Douglas was forced to act out his own death. Thankfully, we will remember him for his peaceful passing in *Being There* and not this trite, exploitative film.

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CHICAGO'S PETER: ET CETERA

By JAY DE DAPPER
It was only a matter of time before Chicago threw in the towel. After 12 years and 15 albums (two greatest hit collections, three doubles, a triple, and a quadruple included) Chicago decided that it wasn't worth carrying on. It's a good thing. Since guitarist Terry Kath died after CHICAGO 11, Chicago hadn't done anything noteworthy, although that

could be said with equal validity about all that followed the first two albums.
Only a little over three months after the split, the first solo effort has appeared from a Chicagoan and it is a surprise. It isn't surprising that there is a solo release so soon, but that it comes from Peter Cetera. It is destined to do much better than the last few Chicago albums.



Of the seven original members, only drummer Danny Seraphine was written less than Cetera. As Chicago's bassist, he was never recognized as a great player. His voice, though, was a very important part of Chicago's sound. Not coincidentally, this very voice is responsible for the success of *Peter Cetera*.

Most debut albums sport original titles such as this for reasons that become painfully obvious upon listening: there isn't enough creativity to write good tunes, let alone tackle the arduous task of naming an album. Cetera's album is no different — well, not much different.

The fact that he wrote 10 tunes that are all listenable is quite an accomplishment in and of itself. What he decided to do next was bring in some standard L.A. studio musicians, including the likes of Toto lead guitarist Steve Lukather and Jackson Browne's keyboardist Craig Doerge. The final step in the hit-making process was to produce the album so it sounded like a Journey/REO Speedwagon hybrid. Mediocre songs, technically adept musicians, and lush production — what else could one ask for?

The first indication that Cetera really doesn't care anymore (if he ever did) is the picture on the inner sleeve. Pete appears to be concerned, asking "Why did you buy this album?" The aloofness carries right into the music.

Peter Cetera opens with

two rockers destined to be FM hits. "Livin' in the Limelight" should be terrible: hackneyed lyrics and chord structures are straight from rock 'n' roll 101. It is pulled off well, though, partly because of Lukather's absolutely searing guitar solo, but mainly it's Cetera who makes it work. His voice is so clear and unique that it

makes tired songs and arrangements, like this one, come alive.

Cetera co-wrote "I Can Feel It" with session drummer Ricky Fataar and Beach Boy Carl Wilson. This tune won't win any awards for taking bold new steps into unknown musical regions, but it's a real good rocker, once again saved by Cetera's excellent lead and harmony vocals.

Aside from these two

tunes, all the rest of the tunes are boring for the most part. There is nothing new or fresh here. Peter's voice is good, but voice alone cannot make an album great or even good. The songs are pleasant and inoffensive, but Cetera isn't exactly the most motivated musician I've heard. It's the kind of album you put on when no one really cares. Nobody will complain, and for those who like REO, well...

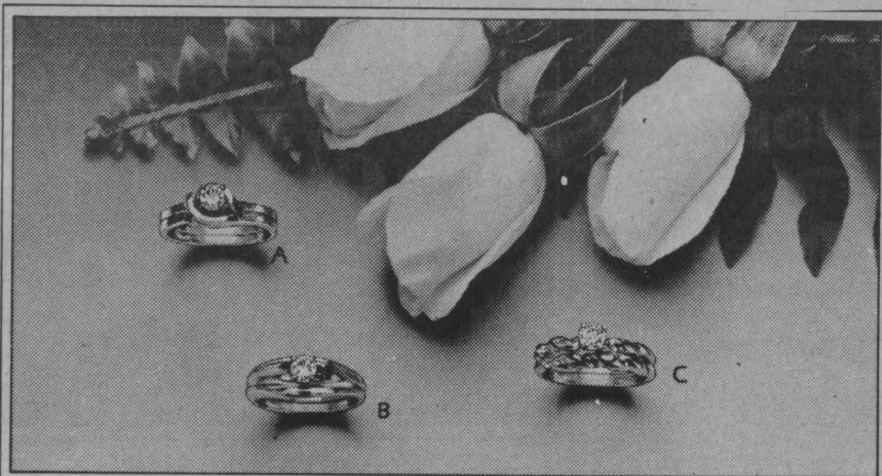
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A & L FILM SERIES
Director Louis Malle's highly touted film, *Atlantic City*, will open UCSB's New Directions in Film Series on Sunday, Jan. 10 at 7:30 p.m. in Campbell Hall. The eight-film UCSB Arts and Lectures series provides a unique opportunity for audiences to view high quality, award-winning foreign films, seven of which are being presented in Santa Barbara for the first time.

Atlantic City has received the 1981 Los Angeles Film Critics Award for Best Picture, four awards from the National Society of Film Critics including Best Picture and Best Director. Burt Lancaster was voted Best Actor and John Guare received the award for Best Original Screenplay from both Los Angeles



and New York Film Critics, as well as the National Society of Film Critics. *Atlantic City* is a romantic thriller set in the East Coast resort city whose declining fortunes have been dramatically reversed with the introduction of legalized gambling casinos. Burt Lancaster stars as an aging numbers runner whose life takes a dramatic turn when he becomes involved with the wife of a dope dealer (Susan Sarandon), and must protect her from the Mob. The score is by Michel Legrand. Louis Malle is the director of *Pretty Baby*, *Murmur of the Heart* and *Lacombe Lucien*.

All screenings will be at UCSB's Campbell Hall beginning at 7:30 p.m. Patrons are requested to arrive early, as there will be only one screening of each film and seating is limited. Specially discounted series tickets and illustrated film schedules are available by contacting UCSB Arts and Lectures at 961-3535.

FREE GMAT TEST PREPARATION
THE ACADEMIC SKILLS CENTER (BLDG. 477) IS OFFERING GROUPS TO HELP STUDENTS PREPARE FOR THE GMAT EXAM ON JANUARY 23. GMAT REVIEW SESSIONS WILL BE HELD ON MONDAY, JANUARY 11 AND WEDNESDAY, JANUARY 13 FROM 3-5 P.M. SIGN UP AT THE ACADEMIC SKILLS CENTER (NEAR THE WOMEN'S CENTER) FROM 8-5 P.M., M-F.

Film
Pygmalion, a 1938 film directed by Anthony Asquith and Leslie Howard, and based on the play and screenplay by George Bernard Shaw, will be shown at the Santa Barbara Museum of Art on Friday, Jan. 15 at 7:30 p.m.; and Saturday and Sunday, Jan. 16 and 17, at 1:30 and 7:30 p.m. Donation is \$1. Doors open one-half hour before each performance.

Pygmalion, winner of the 1938 Academy Awards for Best Screenplay and elected by *The New York Times* as one of the year's 10 best films, stars Wendy Hiller as Eliza Doolittle and Leslie Howard as Professor Henry Higgins.

ARTS entertainment
Editor
Jonathan Alburger

COVER
Ann Larson
Elaine Nakashima

Hair con't...
(Continued from p.2)
taking the courageous risk. DiLoreto is excited about *Hair*, for it is the first UCSB production "funded, performed and produced by the student body. The staff consists of either undergraduate or graduate students." Not only is it unique in the sense that it is honestly a "student" creation, but also what *Hair* has done is connect a variety of performing arts departments in a common task. All departments — drama, music and dance have had to work together as a group force.

The cast consists of sixteen men and women but only one-third of these people are actually in the UCSB acting program. *Hair* has given space for all kinds of people to take part in a university production.

Rounds and DiLoreto have blazed the trail for people interested in getting a group together, sharing and fabricating the "impossible dream." This is a triumph in student cooperation. All interested are urged to go watch this team of performing artists make their dream a reality. It will be a return to the "age of Aquarius" — at least, that is, for two hours.

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EVENTUALITIES



American dance art will be featured in the Repertory-West Dance Company concert Thursday, Jan. 7, Friday, Jan. 8 and Saturday, Jan. 9, in the UCSB Main Theatre at 8 p.m. Tickets are \$4 for students and \$5 for the general public and may be purchased at UCSB Arts and Lectures Ticket Office or at the door. For more information call 961-3535.

Repertory-West is Santa Barbara's only professional modern dance company. The dancers have performed internationally and with the New York companies of acclaimed choreographers such as Alvin Ailey, Jose Limon, Anna Sokolow, Martha Graham and Agnes De Mille.

Figuration, an exhibition of 32 contemporary American paintings, will be on view in the Main Gallery of the University Art Museum, Santa Barbara, from Jan. 6-Feb. 7, 1982.

The first of six 1982 events in the Arlington Celebrity Series comes to Santa Barbara's Arlington Theatre on Saturday, Jan. 16 at 8 p.m. when the curtain rises on Opera A La Carte's production of "The Mikado." This Gilbert and Sullivan classic comic opera is under the direction of the internationally recognized Richard Sheldon and includes a company of 65, with orchestra.

Tickets are available at the Ticket Bureau in the Arlington, as well as at ticket outlets. They range from \$8.50 to \$11.50 and phone charge is available by calling 966-4566.

The Santa Barbara Museum of Art is co-sponsoring a Continuing Education Class this winter entitled "The Classical Tradition." The art class will be held at the Faulkner Gallery, Santa Barbara Public Library on Thursdays, Jan. 7 through Feb. 25, from 10 a.m. to noon. The instructor will be Penny Knowles, Curator of Education at the museum.

42nd Street, a 1933 film directed by Lloyd Bacon and produced by Darryl F. Zanuck for Warner Brothers, will be shown in the museum's auditorium Friday, Jan. 8 at 7:30 p.m.; Saturday, Jan. 9 at 1:30 and 7:30 p.m.; and Sunday, Jan. 10 at 1:30 and 7:30 p.m. Donation is \$1. Doors open one-half hour in advance.



The Los Angeles Chamber Orchestra with guest conductor Jorge Mester, pianist Carol Rosenberger and Naumburg violin competition winner Nadja Salerno-Sonnenberg will perform an all-Mozart program Jan. 15 at 8 p.m. in Campbell Hall. The event is being sponsored by UCSB Arts and Lectures. Tickets are still available, at general admission and special student discount rates.



The Arirang Korean Folk Festival will perform in UCSB's Campbell Hall Tuesday, Jan. 19 at 8 p.m. The event is sponsored by Arts and Lectures.

From Korea — the country known throughout the Orient as "the land of the morning calm" — the festival is a theatrical spectacular of native music, song, and dance with 50 dancers, singers, and musicians. The company takes its name from Korea's most popular folk song, "Arirang," which is derived from a lovely hill near Seoul and expresses love of country, sorrow for the past, and hope for the future. The performers present a synthesis of the classical folk arts of Korea — traditional, mysterious, vigorous, exotic, and exciting.

Tickets for the Arirang Korean Folk Festival are available at the Arts and Lectures Office, UCSB.

Brian Beebe, candidate for the MFA degree in the UCSB Department of Art, is currently involved in a one-person show in the University Art Museum's South Gallery. Beebe, who is taking his degree in sculpture, will continue his exhibition through Sunday, Jan. 17. Museum hours are 10 to 4 Tuesday through Saturday and 1 to 5 Sundays and holidays.

Tomorrow, Dr. Agit Singh Paintal will present a concert of Hindustani classical music and devotional songs in the Old Little Theater at 7:30 p.m. The performance is jointly sponsored by the India Association of UCSB and the Jazz and World Music Society of Santa Barbara. Tickets may be purchased at the door.

REPERTORY-WEST DANCE COMPANY

IN CONCERT

JANUARY 7, 8 & 9 1982
8:00 p.m.
UCSB MAIN THEATRE

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961-3535

PSYCHEDELIC CONFERENCE

Jan. 8-9 Campbell Hall UCSB

FRIDAY 7:30 PM

"How to Use Psychedelic Drugs Intelligently"
DR. TIMOTHY LEARY,
former Harvard Psychology Prof.

"The CIA's Secret History of LSD"
JOHN MARKS, Harvard Professor of Politics

SATURDAY 2:00 PM

"The Chemical Families of Psychedelic Drugs"
DR. ALEXANDER SHULGIN, Chem. Prof., Berkeley

"Drug Induced Hallucinations
in Humans & Other Animals"
DR. RONALD SIEGEL, UCLA Psychopharmacologist

SATURDAY 7:30 PM

"Death and Rebirth in the Human Unconscious"
DR. STANISLAV GROF,
former Prof. Johns Hopkins Medical School
"Religious & Mystical Experience & Psychedelic Drugs"
JAMES BAKALAR, Prof., Harvard Medical School

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For info, call the A.S. Program Board, 961-3536.

A. S. PROGRAM BOARD

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Editor:
Lillian
Sedlak

Leary, Grof — Campbell Hall

Psychedelic Conference

By Joe Kassoff

UCSB will be the site of a landmark gathering of the world's top experts on psychedelic drugs Jan. 8 and 9 in Campbell Hall. Participants will include Timothy Leary, Stanislav Grof, Ronald K. Siegel, and others.

From the early sixties through the mid seventies, behind all the noise made over the recreational use of LSD, the serious and academic study of psychedelics was quietly but excitedly happening in laboratories at Harvard, Stanford, and Johns Hopkins Universities. The human

unconscious was being probed with the aid of psychedelic chemicals.

Conference participants will include:

* Dr. Stanislav Grof, currently Scholar-in-residence at Esalen Institute, formerly Johns Hopkins Medical School. Grof is widely recognized as the world's foremost practitioner and theoretician of psychedelic psychotherapy. He has conducted the pioneering studies of LSD-assisted psychotherapy of terminal cancer patients. Grof's lecture will be illustrated with remarkable videotape footage of patients

undergoing LSD therapy. He will speak Saturday, Jan. 9 at 7:30 p.m. in Campbell Hall.

* Dr. Timothy Leary, the famous Harvard psychologist who was fired for doing controversial research with psilocybin mushrooms and LSD. Though Leary is best known for his controversial views and his prison escape, he has made numerous invaluable contributions to this and other fields. Since leaving prison five years ago, Leary has been lecturing and writing about the future, but he is presently writing a book on *How to Use Drugs*

Intelligently (emphasis on *intelligently*), and our conference will mark his very first public lecture on psychedelics since prison. Come see what he now thinks. And remember... you heard it here first! Leary will be speaking Friday, Jan. 8 at 7:30 p.m. in Campbell Hall.

* Dr. Ronald Siegel, of UCLA. Siegel is the fastest-rising psychopharmacologist of our time. He's been interviewed in *OMNI*, *Scientific American*, *Time* magazine, and *Rolling Stone*. His lecture will be accompanied by films and slides on hallucinations.

Future Fun

Program Board needs interested students to work on all of their committees. Whether you are interested in Films, Lectures, Cultural Events, Concerts, UCen Activities, Publicity, Production, or Special

Films

This quarter the A.S. Program Board Film Committee is presenting a Marlon Brando film series. Great Brando films will be shown each Wednesday night in the UCen Pavilion.

Starting off the series will be *Apocalypse Now* on Jan. 13. Showtimes are 6:30 p.m. and 9 p.m. Tickets are \$1.50 for students and \$2 for the general public.

Events, you are urged to stop by the Program Board office located in UCen 3167, or call us at 961-3536.

There are many things for you to do on a committee. We need responsible people to help coordinate activities and to make sure that every detail that goes into making an event a success gets carried out. Let us know what you want to do, and come up and do it!

There are lots of activities planned and volunteers are needed for all of them. Give us a call at 961-3536 and become involved with the happening events.

Spring Sing Dates

Friday, Jan. 15 — Deadline to submit musical selection. (No group duplications, entry forms accepted on a first come, first serve basis.)

Friday, Jan. 22 — Submit complete sheet music if your group wishes to have the musical ensemble accompany your production.

Wednesday, Feb. 10 — Auditions for Master of Ceremonies.

Feb. 15, 16, 17 — Auditions for all groups and solos to approve production numbers.

Spring Sing

Spring Sing, UCSB's annual University Day songfest, to be held April 17, will feature an exciting new Broadway theme this year. A.S. Campus groups, dorm halls, departmental clubs, cultural groups, sororities and fraternities, and solos are all invited to participate choosing songs from a Broadway musical of their choice.

This year a musical ensemble, consisting of piano,

base, drums, clarinet, saxophone, trumpet, trombone, and flute will be provided and they will accompany the groups if they so desire. During this evening of free entertainment, "The Broadway theme, along with the live musical accompaniments, will help create a spectacular theater atmosphere," stated A.S. Spring Sing Co-ordinator, Sherrill Irion.

UCen Showcases

By John Henson
MOD SQUAD will be kicking off this quarter's Thursday night dance concerts in the UCen Catalyst. This up and coming Santa Barbara based band will be bringing

their own blend of ska and psychedelic music to the Pub tonight.

It's going to be a hot show so be sure to catch the first showcase of the New Year. The show starts at 8:30 and

best of all, it's free.

Greg Diamond will be playing in the Catalyst Tuesday, Jan. 12 in the first acoustic showcase of the year. Exposure is the band to see Wednesday at noon in Storke Plaza.

College Bowl

By Heather Tanner
It's College Bowl time, and we need individuals, who will be matched with others to form a team, and team members who wish to compete together. Sign up now in the Program Board office, UCen 3167, to participate in the the "Varsity Sport of the Mind."

For those of you who have never heard of the College Bowl, it is a question and answer game played between two teams of four players each. The object of the team is to arrive at the correct answer in the shortest time possible. Players are questioned on a broad range of topics. There are two types of questions: toss-ups, of which any

member of the team can answer; and bonus questions, where team members may confer before answering. The game is played in two halves and the team with most points at the end of the second half wins. The winning team at UCSB will go on to the Regional Competitions, whose winning team will go on to the National Competitions.

If you want to compete, sign up with Denise in the Program Board office on the third floor of the UCen. If you just want to watch, or cheer your favorite team on, there will be plenty of opportunities. There will be a "Mock" College Bowl Thursday, Jan. 7 in the UCen Catalyst (Pub area) from 12-1 p.m.

Upcoming Events, Etc.

Thursday, Jan. 7
"Mock" College Bowl, UCen, 12-1 p.m.

Friday, Jan. 8
Psychedelic Conference, Campbell Hall, 7:30 p.m.

Saturday, Jan. 9
Psychedelic Conference, Campbell Hall, 2 p.m. and 7:30 p.m.

Sunday, Jan. 10
HAIR, Ucen Catalyst 6:30, 9:30 p.m.

Tuesday, Jan. 12
College Bowl, UCen Pavilion, 4-7 p.m.

Wednesday, Jan. 13
College Bowl, UCen Pavilion, 4-7 p.m.

Friday, Jan. 15
BABYLON WARRIORS, Rob Gym, 7:30 p.m.

Saturday, Jan. 16
HAIR, UCen Catalyst, 6:30, 9:30 p.m.

Sunday, Jan. 17
UCen Catalyst, 8 p.m.

HAIR, UCen Catalyst, 8 p.m.



HAIR



A.S. Program Board and Mask and Scroll Productions are presenting the rock musical HAIR this month at the UCen Catalyst. The play is being directed by Chuck Rounds and produced by Dante DiLoreto, two UCSB students.

This production marks the first time *Hair* has been produced in the Santa Barbara area. Originally produced in New in the late sixties, the play centers around a tribe of youth's whose way of life is threatened by the military

draft. The original production sinned a great deal of controversy because of the coarse language and use of nudity on stage.

Director Chuck Rounds, when commenting on the relevance of the play to the 1960s said, "The musical provides a historical insight into that rebellious time. The production should stir the consciousness as well as educate and entertain."

This unique production of *Hair* stars an all student cast and crew. It is unique

because it is an effort by the students to stage their own production outside of the Drama Department and in a facility not normally used for live theater.

Showtimes are 6:30 and 9:30 on Jan. 9, 10, and 16, and 8 p.m. on Jan. 15 and 17. Advance purchase of tickets is recommended. Tickets are on sale at the Program Board office (third floor UCen) and the Turning Point and Morninglory Records. For more information call 961-3536.

Hair Dates

Saturday, Jan. 9
6:30, 9:30 p.m.

Sunday, Jan. 10
6:30, 9:30 p.m.

Friday, Jan. 15
8 p.m.

Saturday, Jan. 16
6:30, 9:30 p.m.

Sunday, Jan. 17
8 p.m.



961-3536

Dance Concert

Babylon Warriors

By Marnyce S. McKell
Fans of reggae music at UCSB seem perpetually in wait for the too infrequent appearances of Jamaican artists on tour. As a counter to this, A.S. Concerts and Cultural Events Committee is presenting L.A.'s hottest reggae band, the BABYLON WARRIORS, Friday night, Jan. 15. This show and dance will be held in Robertson Gym and starts at 7:30 p.m.

Since the WARRIORS formed, about six years ago, they have become a dynamic and pervasive force, with a steady L.A. following. Their single "One Love/Feel Alright," has received a good

deal of air play, and their first album is ready for release. The WARRIORS are one of the few local reggae bands to perform at The Roxy, Starwood, Hollywood's Whiskey A-Go-Go, and the Country Club in Reseda.

A real "roots" band, four of the group's five members are from Belize (formerly British Honduras). They perform all original music, incorporating ska, funk and rock, as well as direct roots-reggae. Their music is vibrant, energetic, and eminently danceable.

The opening act, PRIMAL FUNK, based in the Santa Barbara area, considers its sound to be the "fruit music" of the Tree of Life.

